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by Sergeant Kendall, N. Y. W. C. C.

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(1915)

New York (City). New York water color club

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PRICE, MITCHELL & CO.
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THE BEAL PRIZE

The Beal Prize of two hundred dollars was instituted in 1904 by Mr. William R. Beal, and was awarded by the Jury for the most meritorious Water Color in the Exhibition.

The Beal Prize has been awarded as follows:

1904	The Wissataquoik Drive	George H. Hallowell
1905	On the Lagoon	Henry B. Snell
1906	Coppersmiths	M. Petersen
1907	Vacation Time	F. Luis Mora
1908	Moon Shadows	Miss Adelaide Deming
1909	Young Girl in White	Miss Hilda Belcher
1910	Study in Black	Miss Tony Nell
1911	A Salem Residence	Colin Campbell Cooper

BY INVITATION OF THE NEW YORK WATER COLOR CLUB, THE NATIONAL SCULPTURE SOCIETY HAS SELECTED THE FOLLOWING WORKS OF

SCULPTURE

Prices and Information Regarding the Bronzes Can be Obtained at the Catalogue Desk.

1 Lion and Buffalo ..... **Carl E. Akeley**
2 Nude ..... **Edmond T. Quinn**
3 Debutante ..... **Herbert Adams**
4 Defiance ..... **C. H. Humphriss**
5 Young Hopi Stock Thrower, **J. Scott Hartley,** deceased
6 The Crane Dance..... **J. Scott Hartley,** deceased
7 Empty Saddle ..... **Henry M. Shrady**
8 Diana ..... **Karl Bitter,** deceased
9 Diana ..... **F. W. MacMonnies**
10 Standing Bear ..... **Arthur Putnam**
11 Sea Weed Fountain ..... **Janet Scudder**
12 Bacchus and Kid ..... **Chester Beach**
13 Vivien M. ..... **Ulric H. Ellerhusen**
Owned by Avery A. Matheson, Esq.
14 Bacchante Mask ..... **Chester Beach**
15 Tortoise Boy ..... **Janet Scudder**
16 Heron Girl ..... **Carl A. Heber**
17 Victory ..... **Augustus St. Gaudens,** deceased
18 Meditation ..... **Isidore Konti**
19 Winter Group ..... **Anna V. Hyatt**
20 Discord, Athlete and Lion..... **Eli Harvey**
21 Orpheus ..... **Isidore Konti**
22 Boy and Turtle ..... **Henri Crenier**
23 Princeton Tiger ..... **A. P. Proctor**
24 Panther ..... **Anna V. Hyatt**

25 Shakespeare ..... F. W. MacMonnies
26 Wintry Blasts ..... Ulric H. Ellerhusen
Owned by Miss Belle Story
27 At Rest ..... Solon Borglum
28 Female Figure ..... Laura Gardin
29 Standing Cupid ..... F. W. MacMonnies
30 Commuters ..... Ulric H. Ellerhusen
31 Bust ..... Jane Poupelet
32 Master John Saunderson ..... Janet Scudder
33 In Ambush ..... H. A. MacNeil
34 Fortune ..... Edith Woodman Burroughs
35 Fenella ..... Edith Woodman Burroughs
36 Stoker ..... Chester Beach
37 Miss Lydia Saunderson ..... Janet Scudder
38 Chief Flatiron ..... A. A. Weinman
39 Log Splitter ..... Ulric Ellerhusen
40 Primitive Indian Music ..... H. A. MacNeil
41 Solus ..... Isidore Konti
42 Study ..... Victor Salvatore
43 Little Lady of the Sea ..... Janet Scudder
44 Dancing Girl ..... R. Hinton Perry
45 On the Trail ..... Solon Borglum
46 Windy Doorstep ..... Abastenia St. Leger Eberle
47 Sacrifice ..... Albert Jaegers
48 Frog Fountain ..... Janet Scudder
49 First Lesson ..... Carol Brooks MacNeil

PAINTINGS IN WATER COLORS AND PASTEL

Information Regarding Pictures for Sale Can be obtained at the Catalogue Desk.

SOUTH GALLERY

50 Two Apple Trees ..... **Kentaro Kato**
51 Cherry Croft, Morristown,
Lizbeth C. Hunter, N.Y.W.C.C.
52 The Blue Café..... **Alexander Robinson**, N.Y.W.C.C.
53 The Docks ..... **Jane Peterson**, N.Y.W.C.C.
54 Still Life ..... **Sarah C. Sears**, N.Y.W.C.C.
55 La Perroquette..... **Sergeant Kendall**, N.Y.W.C.C.
56 The Quai ..... **Alexander Robinson**, N.Y.W.C.C.
57 The Pier, Edgartown..... **Jane Peterson**, N.Y.W.C.C.
58 Houses ..... **Ethel Louise Paddock**
59 St. Paul's Cathedral..... **James Montgomery Flagg**
60 An Old Home ..... **Charles H. Caseau**
61 Southwest Shore, Bustin's Island, Maine,
Albert Prentice Button, N.Y.W.C.C.
62 Sicilian Dancing Boy..... **Hilda Belcher**, N.Y.W.C.C.
63 Deciduous Tree and Conifers,
Albert Prentice Button, N.Y.W.C.C.
64 Summer Afternoon.. **Norwood MacGilvary**, N.Y.W.C.C.
65 Sea Weed ..... **Beryl Morse**
66 Old Courtyard, Henley ..... **Frank Hazell**
67 Fort Island Outer Point, Cape Porpoise,
Albert Prentice Button, N.Y.W.C.C.
68 From the Welsh Country.. **Hilda Belcher**, N.Y.W.C.C.
69 A Peasant's Home in Normandy.... **Harriot B. Newhall**
70 Garden of St. Cross, Winchester,
D. L. Murdoch, N.Y.W.C.C.
71 Girl Weaving ..... **Hilda Ward**, N.Y.W.C.C.

72 The Pergola at La Mortola.....Edmund Garrett
73 Winter Afternoon .....Walter B. Fuller
74 Morning in the Woods,
Rhoda Holmes Nicholls, N.Y.W.C.C.
75 A New England Home.....Geo. Laurence Nelson
76 Afterglow Near Florence,
Colin Campbell Cooper, N.Y.W.C.C.
77 Fireside Friends.....Alethea H. Platt, N.Y.W.C.C.
78 Her First Purchase.....Emma Mendenhall
79 Phantoms of Delight.....Arthur Crisp, N.Y.W.C.C.
80 Little Fruit Shop .....E. Varian Cockroft
81 The Icy Glen.....Walter L. Palmer, N.Y.W.C.C.
82 A Street in Amiens.....J. André Smith
83 Among the Hills....Norwood MacGilvary, N.Y.W.C.C.
84 Sunset Near Florence,
Colin Campbell Cooper, N.Y.W.C.C.
85 Autumn .....Anna Fisher, N.Y.W.C.C.
86 Avalon .....Manley K. Nash
87 The Farm in Winter.....F. M. Lamb
88 Sunlight .....John E. Hutchins
89 Portrait of Miss Elizabeth Kendall....Christine Herter
Owned by Mrs. W. Sergeant Kendall
90 The Tide River .....Grace Hackett
91 Ogunquit .....Ernest Albert
92 The Pierce Garden.....Anna Fisher, N.Y.W.C.C.
93 Boats at Anchor .....Mary Sellers
94 The Flowered Screen..Wm. J. Whittemore, N.Y.W.C.C.
95 Vegetables and Fruits: A Decorative
Arrangement .....Irene Weir, N.Y.W.C.C.
Owned by Mrs. C. Gouveneur Weir
96 A View in Newbury.....H. C. Merrill, N.Y.W.C.C.
97 Brooklyn Bridge.....Walter King Stone
98 Gladioli .....Sarah C. Sears, N.Y.W.C.C.
99 King Vultures .....Carton Moorepark
100 Bittersweet .....Walter King Stone
101 Fruits and Vegetables.....Irene Weir, N.Y.W.C.C.
Owned by Mrs. C. Gouveneur Weir

102 Kermis in Holland.....Charles P. Gruppe, N.Y.W.C.C.
103 Portrait, Miss Aileen Tone,
Sergeant Kendall, N.Y.W.C.C.
Owned by Mrs. Bernard W. Tone
104 Old-Fashioned Flower Garden,
Anna Fisher, N.Y.W.C.C.
105 A Mexican Wood Vendor,
Frank Tenney Johnson, N.Y.W.C.C.
106 Alverado Street, Monterey....Irma Kohn, N.Y.W.C.C.
107 Late Afternoon.....Walter Griffin, N.Y.W.C.C.
108 A Misty Evening in the Park,
Alice Schille, N.Y.W.C.C.
109 L'Egyptienne .....Sergeant Kendall, N.Y.W.C.C.
110 Old Custom House.....Irma Kohn, N.Y.W.C.C.
111 Connecticut Landscape.....Walter Griffin, N.Y.W.C.C.
112 Garden in October..Frank C. Mathewson, N.Y.W.C.C.
113 September Woods.....Alethea H. Platt, N.Y.W.C.C.
114 Bermuda Sketch .....Margaret Chaplin
115 Château Gaillard .....Margaret Chaplin
116 California Town .....Arthur G. Vernon
117 The Crossing ....Hugh H. Breckenridge, N.Y.W.C.C.
118 A Cup of Tea.....Charles A. Webb, N.Y.W.C.C.
119 In Sunlight .....Virginia Vance Swope
120 Sunshine .....Jane Peterson, N.Y.W.C.C.
121 "When Two is Company,"
Richard F. Maynard, N.Y.W.C.C.
122 Dorcas .....Charles A. Webb, N.Y.W.C.C.
123 Golden Glow .....Virginia Vance Swope
124 San Juan Valley .....Arthur G. Vernon
125 Menders of Soles.....Alethea H. Platt, N.Y.W.C.C.
126 Decorative Study .....Eliot Clark
127 Bermuda Sketch, No. 2.....Margaret Chaplin
128 Old Headquarters, 1776 .....Walter Karl Pleuthner
129 A Fisherman's Boat, Corfu,
Paula Himmelsbach Balano, N.Y.W.C.C.
130 Italian Sunset .....Colin Campbell Cooper, N.Y.W.C.C.
131 From the Wharf.....M. Bradish Titcomb, N.Y.W.C.C.

132 Sunny Day in Tunis ..... Fred Browne
133 Daffodils ..... Beatrice Doane Craig
134 Copper for Sale in Rome ..... Blanche C. Grant
135 Washington Square ..... G. Howard Hilder
136 Afterglow ..... Colin Campbell Cooper, N.Y.W.C.C.
137 The Harbor, Provincetown,
M. Bradish Titcomb, N.Y.W.C.C.
138 Street in Tunis ..... Fred Browne
139 Italian Girl ..... Vera B. Seiper
140 Dream Land ..... W. C. Emerson, N.Y.W.C.C.
141 Still Life ..... Clara Stroud
142 Under the Pier ..... Gordon Grant
143 The Little Coquette ..... Arthur Crisp, N.Y.W.C.C.
144 The Harbor ..... M. Bradish Titcomb, N.Y.W.C.C.
145 The Ginger Jar ..... Mabel Klein
146 An Idyll ..... W. C. Emerson, N.Y.W.C.C.
147 Parade Street, Yarmouth, N. S... Beatrice Doane Craig
148 A Fishing Village ..... Adelaide Deming, N.Y.W.C.C.
149 A Street, Edgartown ..... Jane Peterson, N.Y.W.C.C.
150 The Mother and Child ..... Lucy W. Hurry
151 Spring Panel ..... Gifford Beal
152 Spring in Holland ..... Edward Penfield
153 Along the Hudson ..... Mary Langtry, N.Y.W.C.C.
154 Docks at Gloucester ..... Jane Peterson, N.Y.W.C.C.
155 Among the Hills, Staten Island,
Mary Langtry, N.Y.W.C.C.
156 Shipyard, Gloucester ..... Jane Peterson, N.Y.W.C.C.
157 Old Dock, Stapleton ..... G. Howard Hilder
158 Dancing Girls ..... Gifford Beal
159 Low Tide, Cape Elizabeth ..... Alexander Bower
160 The Town of Crumplehorn,
Adelaide Deming, N.Y.W.C.C.
161 Grey Weather ..... Felicie Waldo Howell, N.Y.W.C.C.
162 Calendulas ..... Harriet F. Smith
163 Woodland Echoes ..... Frances B. Comstock
164 Still Life ..... Gertrude G. Gardner
165 The Bridge ..... Henry A. Mathes

166 Spring .....Louis F. Berneker, N.Y.W.C.C.
167 Naiades .....Frances Bassett Comstock
168 The Bamboo Screen .....Charles H. Caseau
169 The Merbaby .....Frances Bassett Comstock
170 The Expulsion of Romance.....Robert Lawson

Group of Water Colors.....Kubota Beisen

"A great artist and a kindly man whose happiness was in helping others and whose triumphant career has shed enduring lustre upon the art of Japanese painting."—On the Laws of Japanese Painting, by Henry P. Bowie. These Water Colors were painted in this country, to which he came about 1909.

171 A Vase (on silk)
172 A Battle
173 A Party
174 The Wind God
175 The Rain God
176 A Monkey Family
177 The Snow God
178 The Fish (on silk)
179 The Wrestlers
180 Daimio Returning from a Temple

The Japanese group lent by Mrs. E. N. Vanderpoel

181 Exposition, San Francisco,
Mitteldorfer Straus, N.Y.W.C.C.
182 September Evening....Charles W. Eaton, N.Y.W.C.C.
183 The Town Quay...Florence Francis Snell, N.Y.W.C.C.
184 Melting Snow .....F. M. Lamb
185 Memories .....Elizabeth Schwarz, N.Y.W.C.C.
186 Cape Cod Trawlers.....Geo. Elmer Browne
187 Edge of the Harbor.Florence Francis Snell, N.Y.W.C.C.
188 A Bunch of Daisies...Edward H. Potthast, N.Y.W.C.C.
189 The Merry-Go-Round .....E. Parker Nordell
190 Night, Bruges Canal,
Charles Warren Eaton, N.Y.W.C.C.
191 Landscape .....Joseph Dushinsky
192 Over the Hills and Far Away.....Albert Matzke
193 "Can She Make a Cherry Pie, Billy Boy?" .....John Winstanley Breyfogle, N.Y.W.C.C.

194 The Barnyard ..... Joseph Dushinsky
195 Low Tide ..... Frank Hazell
196 Autumn Meadow.. Hugh H. Breckenridge, N.Y.W.C.C.
197 Fishermen's Shanties,
Felicie Waldo Howell, N.Y.W.C.C.
198 The Sundial ..... Olive Rush, N.Y.W.C.C.
199 Garden Sketch ..... R. Kinsman Waters
200 Grey Winter..... John F. Carlson, N.Y.W.C.C.
201 The Open Book ..... Mary H. Tannahill
202 Knitting..... Mary Wilson Hubbard, N.Y.W.C.C.
203 Auratum Lilies ..... Sarah C. Sears, N.Y.W.C.C.
204 Where Trees Grow Tall ..... Mary H. Tannahill
205 Juliette ..... Mary Wilson Hubbard, N.Y.W.C.C.
206 Garden Sketch ..... R. Kinsman-Waters
207 The Little Harbor, Early Morning,
George Wharton Edwards, N.Y.W.C.C.
208 Canal at Martigues... Alexander Robinson, N.Y.W.C.C.
209 Larkspurs ..... Rhoda Holmes Nichols, N.Y.W.C.C.
210 Landing, City Point ..... Arthur C. Goodwin
211 Eddyville Lock..... Reynolds Beal, N.Y.W.C.C.
212 Early Morning in Washington Square,
G. Howard Hilder
213 Autumn Breezes..... John F. Carlson, N.Y.W.C.C.
214 A French Woman ..... Christine Herter
215 White Roofed Cottage, Bermuda.... Margaret Freeman
216 Evening, Italy.... Colin Campbell Cooper, N.Y.W.C.C.
217 Old Time Things ..... Alethea H. Platt, N.Y.W.C.C.
218 Indian Summer ..... F. L. Thompson
219 Spring Poem ..... G. Howard Hilder
220 Outskirts of the Village,
Felicie Waldo Howell, N.Y.W.C.C.
221 Angéle ..... Clara Mamre Norton
222 Middle Hope ..... Reynolds Beal, N.Y.W.C.C.
223 Late Afternoon ..... F. L. Thompson
224 Wistaria ..... G. Howard Hilder
225 Passers By ..... Felicie Waldo Howell, N.Y.W.C.C.

226 Sunset, Italy.....Colin Campbell Cooper, N.Y.W.C.C.
227 The Arroya...Marion Kavanagh Wachtel, N.Y.W.C.C.
228 To Golden Park.....Margaret Crowell
229 Nantucket .....Adelaide Deming, N.Y.W.C.C.
230 The Old Barns .....Edmond Weill
231 From an Island in Maine,
Adelaide Deming, N.Y.W.C.C.
232 Poppy (wood block print).....Juliette S. Nichols
233 Corner of the Garden.....Alice Judson
234 Sunday in Golden Gate Park.....Margaret Crowell
235 White Building.....Amos W. Engle, N.Y.W.C.C.
236 The Old Factory .....Edmond Weill
237 New York City.....George Luks, N.Y.W.C.C.
238 Hudson River .....George Luks, N.Y.W.C.C.
239 New York City .....George Luks, N.Y.W.C.C.
240 New York City .....George Luks, N.Y.W.C.C.
241 New York City .....George Luks, N.Y.W.C.C.
242 New York City .....George Luks, N.Y.W.C.C.
243 New York City .....George Luks, N.Y.W.C.C.
244 Rainy Day, Queensboro' Market.Dorothea R. Schwarcz
245 New York City .....George Luks, N.Y.W.C.C.
246 Snapdragons .....Adelaide Deming, N.Y.W.C.C.
247 Along the Docks.....Mary Nicholena MacCord
248 Sunday, Holland .....Cecil Jay
249 Morning, Bruges Canal,
Charles Warren Eaton, N.Y.W.C.C.
250 Shipping .....Jane Peterson, N.Y.W.C.C.
251 In Southern Waters.....H. Vance Swope
252 The Tin Peddler .....Louis C. Tiffany
253 San Gabriel Cañon,
Marion Kavanagh Wachtel, N.Y.W.C.C.
254 Reflections .....Felicie Waldo Howell, N.Y.W.C.C.
255 Old Fishing Boat.....Mary Nicholena MacCord
256 The Peacock Fan..Clara Weaver Parrish, N.Y.W.C.C.

SECOND GALLERY

257 Cloisters at Barcelona.....George Laurence Nelson
258 The Reflection.....M. Bradish Titcomb, N.Y.W.C.C.
259 St. Mark's from the Doge's Palace,
Ruel Crompton Tuttle
260 Fifi and Frou Frou,
John Winstanley Breyfogle, N.Y.W.C.C.
261 In Dry Dock .....Alice Willets Donaldson
262 Curtain of Dusk..Charles Austin Needham, N.Y.W.C.C.
263 Mediterranean Coast .....Edwin Gentzler
264 Landscape .....William Tisch
265 October Sunshine .....Frank M. Moore
266 Winter's Dawn .....Walter L. Palmer, N.Y.W.C.C.
267 Italian Arch .....Tony Nell, N.Y.W.C.C.
268 Autumn Tree Tops .....Alice Willits Donaldson
269 Puddlers .....Walter Douglas
270 Portrait Head .....Ethel Louise Paddock
271 The Pageant Audience .....Ethel Louise Paddock
272 A Wood Nymph .....T. Victor Hall
273 Portrait, Mrs. C. W. H.....Mrs. John Maclean Magie
Owned by Mrs. W. F. Magie
274 Regatta at the Exposition.....Donna Schuster
275 Misty Morning.....Edward C. Volkert, N.Y.W.C.C.
276 The Glamour of the Palatine.....G. Turland Goosey
277 Portrait, Miss A. .....Charles A. Aiken
278 Coral Reef .....Charles H. Woodbury, N.Y.W.C.C.
279 The River .....Charles H. Woodbury, N.Y.W.C.C.
280 Culebra Cut .....Charles H. Woodbury, N.Y.W.C.C.
281 The Wave .....Charles H. Woodbury,.N.Y.W.C.C.
282 Kingston Harbor ..Charles H. Woodbury,.N.Y.W.C.C.
283 A Wave .....Charles H. Woodbury,.N.Y.W.C.C.
284 Old Billop House, Tottenville.....G. Howard Hilder
285 The Ingle Nook.....Grace E. McKinstry
286 Horticultural Palace at the Exposition..Donna Schuster
287 Sunshine and Shadow..Edward C. Volkert, N.Y.W.C.C.
288 Carmel Mission .....Irma Kohn, N.Y.W.C.C.

289 The Glass Partition .....Louise B. Mansfield
290 Hen and Chickens .....Walter Douglas
291 A Summer Morning, Edgartown.....Kate A. Williams
292 Old Mill, Glenville .....Ernest Albert
293 Markets, Manhattan Bridge.....Charles Basing
294 Phlox in Sunlight..Hugh H. Breckenridge, N.Y.W.C.C.
295 A Garden by the Bay.....Grace Hackett
296 T Wharf, Boston .....Arthur C. Goodwin
297 Bridge at Moret .....Carl J. Nordell
298 Pasture Land .....F. M. Lamb
299 Vermont Pasture Land.....Andrew T. Schwartz
300 An Afterglow .....M. W. Zimmerman
301 Sunshine and Flowers.....Robert A. Graham
302 Still Life Study.....Mabel L. Adsit
303 Lyman Beecher's Old Church, Litchfield, Conn.....A. T. Van Laer, N.Y.W.C.C.
304 The Old Schooner .....Alexander Bower
305 In the Orbit .....Theodora Lins
306 A Bit of Havana.....Manley K. Nash
307 The Daily Bulletin .....Emma Mendenhall
308 The Pergola .....Robert A. Graham
309 Low Tide .....F. M. Lamb
310 Johnston Hill .....Andrew T. Schwartz
311 Washington Square...Harriette Bowdoin, N.Y.W.C.C.
312 Shops on Quay Street,
Florence Francis Snell, N.Y.W.C.C.
313 Mending Socks .....Cecil Jay
314 Garden Sketch .....R. Kinsman Waters
315 Thor's Hammer, Grand Canyon,
Bertha S. Menzler, N.Y.W.C.C.
316 Richmond Island Cove.....Alexander Bower
317 Portrait Sketch .....Mary Nicholena MacCord
Owned by C. W. MacCord
318 The Old Barn .....Francis I. Bennett
319 By the Weeping Willow Tree.....Mary H. Tannahill
320 Neighbors .....Mary H. Tannahill
321 Hurry .....Mary H. Tannahill

322 Landscape ..... Dorothy True
323 By the Sea ..... E. Varian Cockroft
324 Landscape ..... William Zorach
325 House on the Island ..... E. Varian Cockroft
326 The Shore, Ogunquit ..... E. Varian Cockroft
327 The Pool ..... E. Varian Cockroft
328 Yellow and Grey ..... David B. Milne, N.Y.W.C.C.
329 Street Pattern ..... Amos W. Engle, N.Y.W.C.C.
330 Landscape ..... Charles J. Martin
331 Blue and Gold ..... E. Varian Cockroft
332 The Joy of the Sea ..... E. Varian Cockroft
333 Black Cores ..... David B. Milne, N.Y.W.C.C.
334 Perkins Cove ..... E. Varian Cockroft
335 Waterfall ..... Amos W. Engle, N.Y.W.C.C.
336 Summer ..... E. Varian Cockroft
337 Last Rays ..... Mary Nicholena MacCord
338 Phlox ..... Josephine Paddock
339 Portuguese Lane, Edgartown ..... Kate A. Williams
340 Along the Canal ..... Ida Wells Stroud
341 Albany Street, New York ..... William Gehron
342 Across the Seine at Sunset ..... Harold C. Dunbar
343 An Adirondack Stream ..... Will S. Budworth
344 Yellow Dahlias ..... Josephine Paddock
345 Along the Shore ..... Kate A. Williams
346 A Westport Garden ..... Ida Wells Stroud
347 On the "Boul Mich" ..... Ellen Graham Anderson
348 A Student ..... Maud Squire, N.Y.W.C.C.
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Miss Hilda Belcher .....939 Eighth Avenue
Louis F. Berneker.....122 East 59th Street
E. M. Bicknell .....14 West 12th Street
Dwight Blaney.....Fenway Studios, Boston
Harriette Bowdoin .....1947 Broadway
Mrs. Susan H. Bradley .....20 Brimmer Street, Boston
Hugh H. Breckenridge .....Fort Washington, Pa.
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Mrs. Emma Lampert Cooper .....222 Central Park South
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Arthur Crisp .....147 Columbus Avenue
Miss Amy Cross....Great Northern Hotel, 118 West 57th Street
Miss Sally Cross.....221 Columbus Avenue, Boston
Charles C. Curran.....39 West 67th Street

Elliott Daingerfield .....222 Central Park South
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Miss Adelaide Deming .....Litchfield, Conn.
Miss Blanche Dillaye.....1520 Chestnut Street, Philadelphia
Mrs. Julia Dillon .....Kingston, N. Y.
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Edward Dufner .....318 West 57th Street
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John C. Huffington.....Darien, Conn.
Miss L. C. Hunter.....58 West 57th Street
Frank Tenney Johnson.....110 East 18th Street
Genjiro Kataoka .....14 West 12th Street
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Bancel La Farge
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Norwood MacGilvary .....318 West 57th Street
Dodge MacKnight .....East Sandwich, Mass.
Elmer L. MacRae .....Cos Cob, Conn.
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C. Austin Needham .....145 East 23d Street
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Mrs. Ethel Hore Townsend..449 Fourth Ave., Newark, N. J.
Miss Helen M. Turner .....207 East 17th Street
Mrs. E. N. Vanderpoel .....22 Gramercy Park
Miss Mary Van Der Veer.....Amsterdam, N. Y.
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Alexander T. Van Laer.....Litchfield, Conn.
E. C. Volkert.....741 South Oak Drive, Williamsbridge, N. Y.
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315 West Avenue 43, Los Angeles, Cal.
Wedworth Wadsworth .....Durham, Conn.
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Otto C. Wigand .....1947 Broadway
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F. Ballard Williams.....27 West 67th Street
Mrs. Clara Elsene Williams.....Leonia, N. J.
J. Scott Williams .....Leonia, N. J.
Chas. H. Woodbury .....194 Clarendon Street, Boston
Mrs. John Wright..... 237 South 11th Street, Philadelphia
Cullen Yates .....939 Eighth Avenue

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W. Verplanck Birney
J. Appleton Brown
Harvey Ellis
John Faber
Harry Fenn
W. C. Fitler
W. Hamilton Gibson
Mrs. Frances C. Houston
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Miss Henrietta L. Jamison
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C. Morgan McIlhenney
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Charles E. Moss
Miss Grace V. Pomeroy
F. K. M. Rehn
Mrs. E. M. Scott
Ross Turner
J. H. Vanderpoel
Mrs. Marcia Oakes Woodbury
Alex. H. Wyant

ERRATA

III "The Shawl Costume"
By Cecilia Beaux
Portrait not included in Exhibition.

VIa Portrait of Hamlin Garland
VIb Portrait of Gardner Symons
By Louis Betts

XXXVIIa Portrait of Ex-Senator Calvin Brice
(Lent by Miss Brice)

XLIXa Peonies By Irving R. Wiles

These portraits were received too late for insertion in regular order in the Catalogue, but are included in the Exhibition.

Catalogue of the Fifth Annual Circuit Exhibition of the National Association of Portrait Painters

Inc.

1915-1916

November the Sixth to
November the Twenty-eighth
Nineteen hundred fifteen

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215 West Fifty-seventh Street
New York

Inquiries concerning portrait commissions and sales may be referred to Miss S. M. Richardson, at the galleries

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National Association of Portrait Painters
New York

THE NATIONAL ASSOCIATION OF PORTRAIT PAINTERS

1915-1916

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New York

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TURNER, HELEN M.
207 E. 17th Street
New York

VOLK, DOUGLAS
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New York

VONNOH, ROBERT
12 W. 8th Street
New York

WEIR, J. ALDEN
51 W. 10th Street
New York

WILES, IRVING R.
130 W. 57th Street
New York

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Paris, France

ZORN, ANDERS
Mora, Sweden

Deceased

Mac Cameron, Robert
Elected, 1912 Deceased, 1913

Lockwood, Wilton
Elected, 1913 Deceased, 1914

Alexander, John W.
Elected, 1912 Deceased, 1915

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NEW YORK

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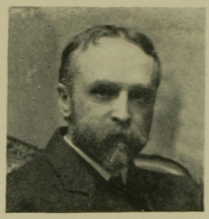


John W.
Alexander

Deceased

I Portrait
(Lent by the Estate)

Cecilia
Beaux

New York

II Mrs. Howard Page
III "The Shawl Costume"

George
Bellows

New York

IV Portrait
V Mabel, Anne and Jean

Frank W.
Benson

Salem, Mass.

VI My Daughter Elizabeth

Louis
Betts

Chicago, Ill.

Adolphe
Borie

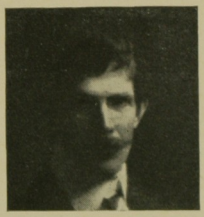
New York

VII Portrait of the Very Reverend
Henry T. Drumgoole, LL.D.

William M.
Chase

New York

VIII Master Roland
IX Portrait of Mrs. Clark
X Mary Content



Ralph
Clarkson

Chicago, Ill.

William
Cotton

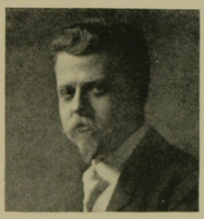
New York

XI Portrait of the Artist's Mother
XII Judge Willard Bartlett

Brenetta
Herrman
Crawford

Nutley, N. J.

XIII Portrait—Panel Decoration
XIV The Captain's Daughter

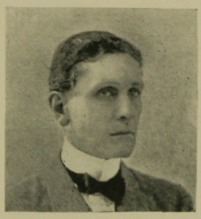


Earl
Stetson
Crawford

New York

XV Portrait of Miss Dorothy Leggett

XVI "Chum"



Howard
Gardiner
Cushing

New York

Joseph
DeCamp

Boston

Lydia
Field
Emmet

New York

XVII "Patricia"
XVIII Portrait of a Lady

Charles
Dana
Gibson

New York

William
Glackens

New York

Ben Ali
Haggin

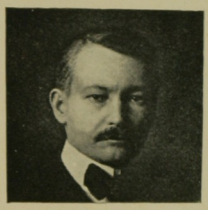
New York

Victor D.
Hecht

New York

XIX Portrait of the Artist's Mother

XX Portrait of "Mrs. S."



Robert
Henri

New York

XXI Portrait of Emma Goldman
XXII The Flower Boy

Henry
Salem
Hubbell

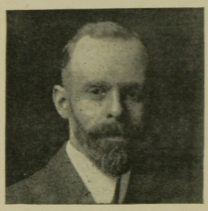
Silvermine
Norwalk, Conn.

XXIII Mr. Whitford Kane as "Mrs. Farrell" in "Press Cuttings"
XXIV The Baby

John C.
Johansen

New York

XXV Portrait Group
XXVI Portrait of Mrs. G.A.McL.



DeWitt M.
Lockman

New York

XXVII "Pandora"
XXVIII Portrait

George
Luks

New York

XXIX Loré
XXX Fons

M. Jean
MacLane

New York

XXXI Portrait of Mrs. Edward Drummond Libby
XXXII Virginia and Stanton

Richard
Miller

St. Louis

XXXIII "Tea"
(Lent by Macbeth Gallery)

Ellen
Emmet
Rand

Salisbury, Conn.

XXXIV The Misses Scoville

XXXV Portrait of Samuel H. Russell, Esq.

S. Montgomery Roosevelt

New York

XXXVI Portrait of Hudson Maxim, Esq.

XXXVII "Ruth"

John Singer Sargent

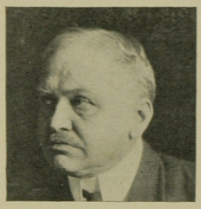
London, Eng.

Leopold Seyffert

Philadelphia

XXXVIII Portrait of Miss Gladys Snellenburg

XXXIX Portrait of John Worthington



William T. Smedley

New York

XL Portrait of Mrs. Smedley

Eugene E.
Speicher

New York

XLI Miss Paula Murray

Helen M.
Turner

New York

XLII Mrs. Leicester Lewis
XLIII A New England Lady

Douglas
Volk

New York

XLIV The Artist

Robert
Vonnoh

New York

XLV Portrait of Bessie Potter Vonnoh

XLVI The Green Bowl, Portrait of Miss Margaret French

J. Alden Weir

New York

XLVII Portrait of Colonel C. E. S. Wood

XLVIII Portrait

Irving R. Wiles

New York

XLIX Portrait of Mrs. Dudley Olcott

Oliver
Dennett
Grover

Chicago

L Portrait of Solon Spencer Beman
(Lent by Illinois Chapter, American Institute of Architects)
(By Invitation)

John
Sloan

New York

LI "Doris and Sally"
(By Invitation)

HONORARY MEMBERS

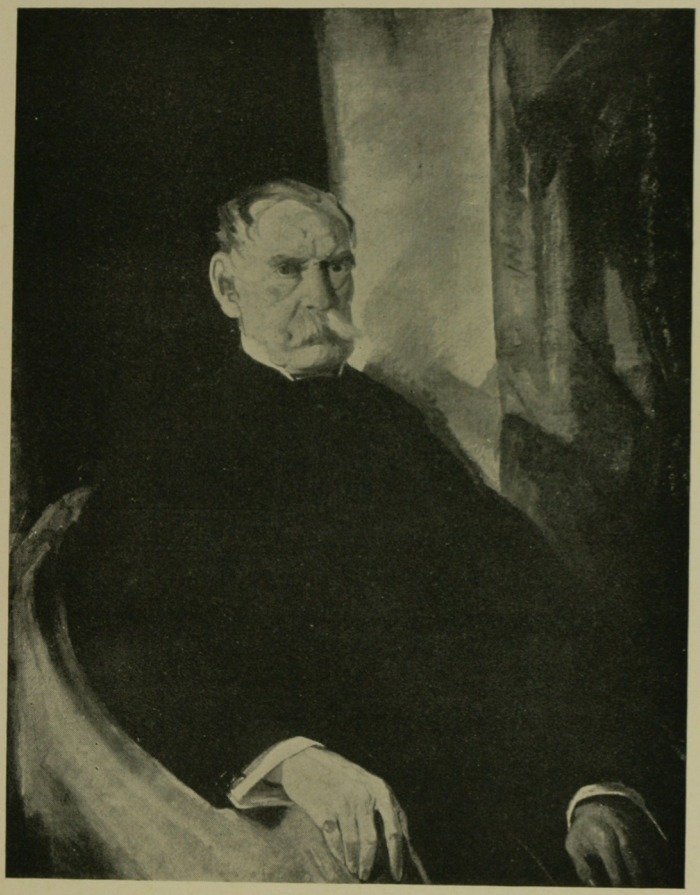
Gandara, Antonio De la
Paris, France

LII Portrait of Madame de' L.

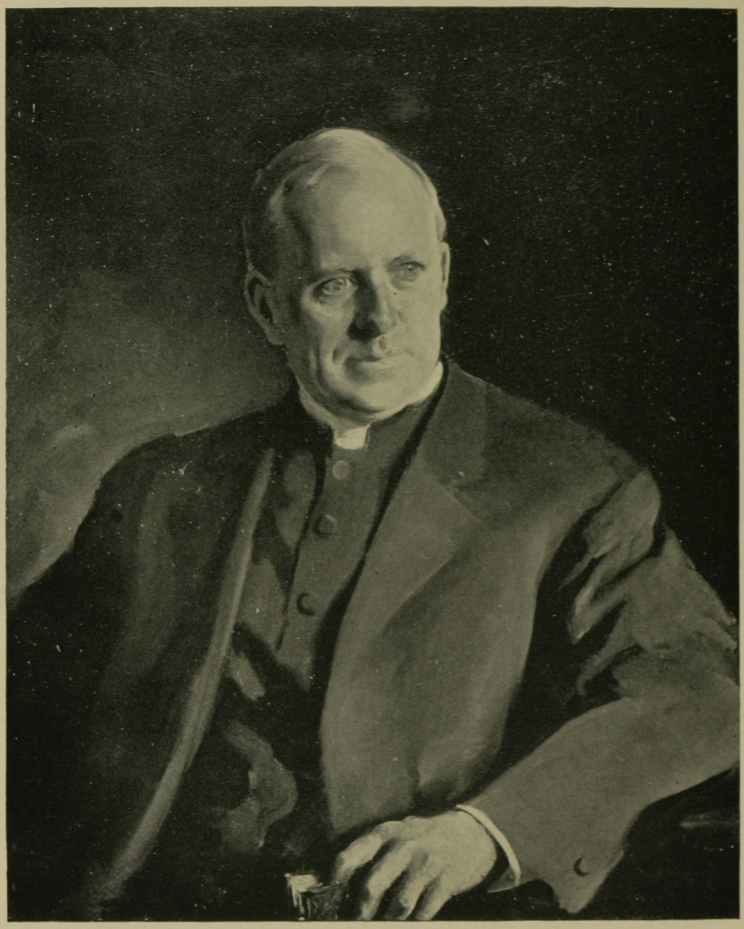
Zorn, Anders
Mora, Sweden

Not Represented

I.
ALEXANDER, JOHN W.
Portrait
(Lent by the Estate)



IV.
BELLOWS, GEORGE
Portrait



VII.
BORIE, ADOLPHE
Portrait of the
Very Rev. Henry T. Drumgoole, LL.D.

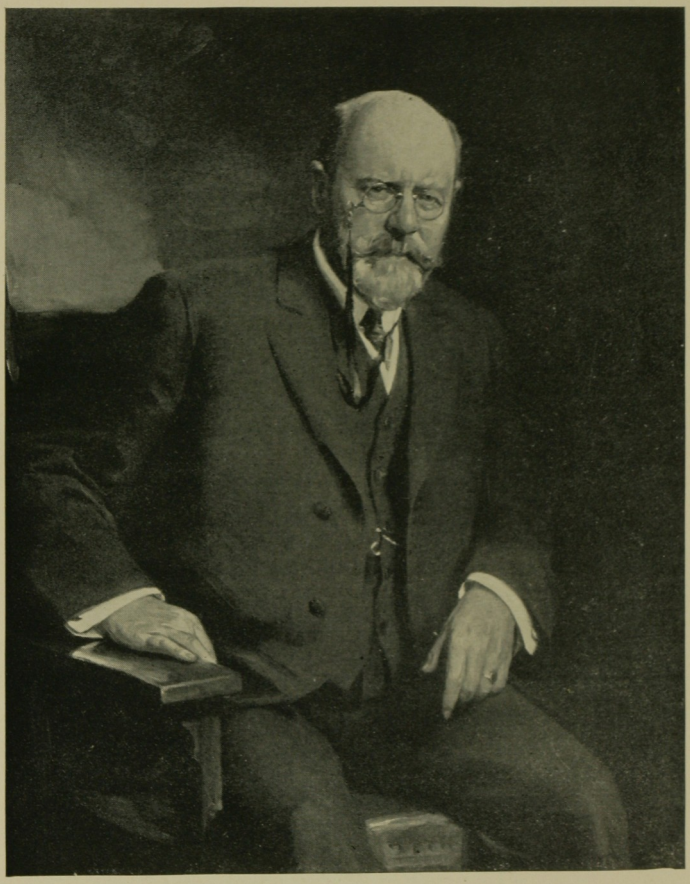
VIII.
CHASE, WILLIAM M.
Master Roland

XI.
COTTON, WILLIAM
Portrait of the Artist's Mother

XIV.
CRAWFORD, BRENETTA HERRMAN
The Captain's Daughter

XV.
CRAWFORD, EARL STETSON
Portrait of Miss Dorothy Leggett

XVII.
EMMET, LYDIA FIELD
"Patricia"
41



L.

GROVER, OLIVER DENNETT

Portrait of Solon Spencer Beman

(Lent by Illinois Chapter, American Institute of Architects)

(By Invitation)

XX.
HECHT, VICTOR D.
Portrait of "Mrs. S."

XXI.
HENRI, ROBERT
Portrait of Emma Goldman

XXIII.
HUBBELL, HENRY SALEM
Mr. Whitford Kane as "Mrs. Farrell"
in "Press Cuttings"

XXV.
JOHANSEN, JOHN C.
Portrait Group

XXVII.
LOCKMAN, DeWITT M.
"Pandora"

XXIX.
LUKS, GEORGE
Loré

XXXI.
MacLANE, M. JEAN
Portrait of Mrs. Edward Drummond Libby

XXXIII.
MILLER, RICHARD
"Tea"

XXXIV.
RAND, ELLEN EMMET
The Misses Scoville

XXXVII.
ROOSEVELT, S. MONTGOMERY
"Ruth"

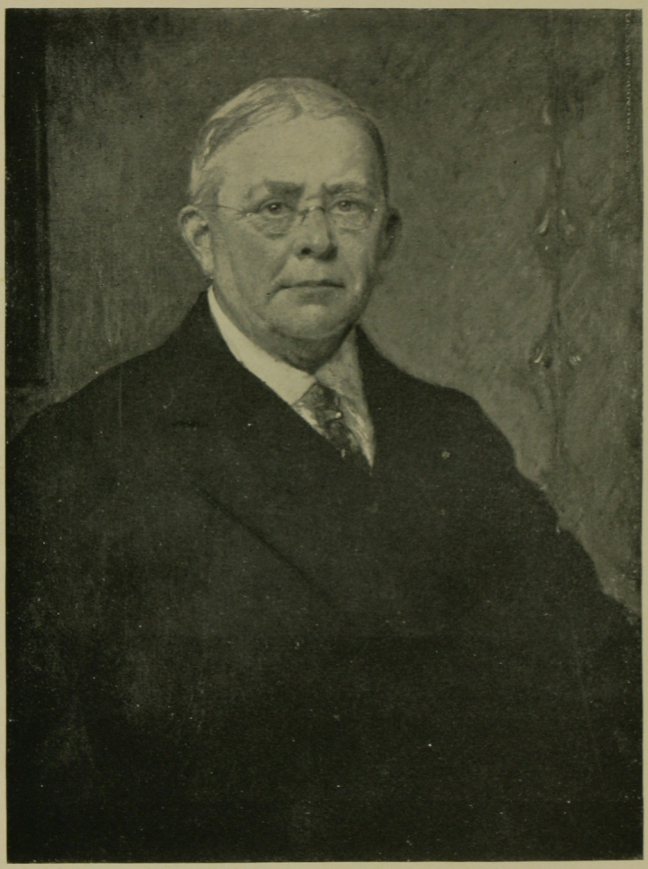
XXXVIII.
SEYFFERT, LEOPOLD
Portrait of Miss Gladys Snellenburg

LI.
SLOAN, JOHN
"Doris and Sally"
(By Invitation)

XL.
SMEDLEY, WILLIAM T.
Portrait of Mrs. Smedley

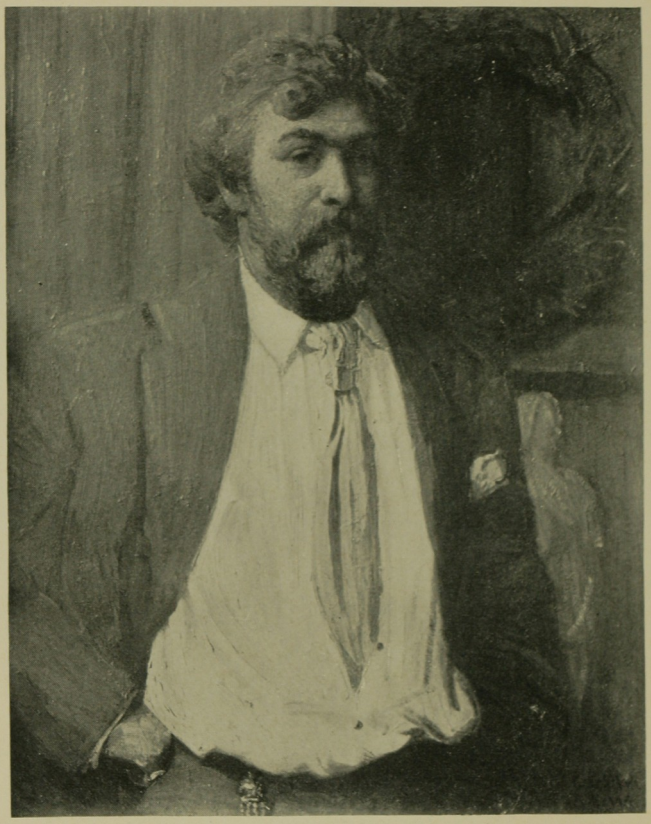
XLI.
SPEICHER, EUGENE E.
Miss Paula Murray

XLII.
TURNER, HELEN M.
Portrait of Mrs. Leicester Lewis



XLIV.
VOLK, DOUGLAS
The Artist

XLV.
VONNOH, ROBERT
Portrait of Bessie Potter Vonnoh



XLVII.
WEIR, J. ALDEN
Portrait of Col. C. E. S. Wood

FRICK ART REFERENCE
LIBRARY
NEW YORK

XLIX.
WILES, IRVING R.
Portrait of Mrs. Dudley Olcott

FRICK ART REFERENCE
LIBRARY
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by

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ART NOTES

The National Association of Portrait Painters — At the New York Water Color Club's Exhibition — Randall Davey and Hayley Lever — Recent Metropolitan Museum Accessions.

The National Association of Portrait Painters has come into its own. It has graduated from various Fifth Avenue galleries, and arrived at the Fine Arts Building, which is exactly where it belongs, since it is a first cousin to the National Academy. The exhibition, which opens to-day in the Vanderbilt Gallery, 215 West 57th Street, offers the members an opportunity to show their work with ample space and good light. Although the Association does not represent the portrait painting ability of the country, it has been strengthening its membership until its friends are becoming optimistic; but if they should look at the efforts numbered in the catalogue 13, 14, 15, 16, 20, and several others of like calibre, perhaps friendly optimism would take a violent slump.

Very different from the general neutral tone of the exhibition is the effect of such a work as the portrait of a negro nurse and two children by George Bellows. If a formula should ever be discovered by which all prosateurs may be taught to write poetry, on that same day a corresponding formula will be discovered whereby men who were not born colorists may become colorists. Certainly the essence of Mr. Bellows's art does not lie in the beauty of his color—but why dwell on what he has not, when he has so very much?

Moreover, the present painting is not a bad example of color, as Mr. Bellows understands color. It is a little hot in places, as in the chocolate color of the nurse's head, but the canvas as a whole, although hardly a unit, is vivid and wit- [illegible] the entertaining verve of the work [illegible] that the [illegible] artist [illegible] ms [illegible] ontrast in a natural way, without forcing the issue. His sense of humor has not here forsaken him, and the work is therefore spontaneous and sufficiently human.

Out of respect to the late John Alexander the place of honor has been given very properly to a pleasantly decorative example of his art, but most people, on entering the gallery, will turn to the right and gaze upon the "sensation" of the exhibition, which is another portrait by George Bellows. To use the pet slang of the studios where strong art is much in favor, this portrait is a "wallop." No other word quite fits it, and perhaps that fact in itself is somewhat significant. From certain points of view it is an amazing portrait by a gifted painter, but it has more than a touch of bombast, and a little of the intentional effect of the street orator. Is it a "wallop" intentional or a "wallop" spontaneous? There is a vast difference between the two varieties.

The quality of the portrait does not steal upon you, compelling a mood, and taking you deeper and deeper into its secrets. It jumps out across the room. It screams; it must and will be seen. Surely this is evidence that the slang of the studio is right. But if portraiture has any relation to an interpretation of life, possibly it raises problems psychological and human, which can not be fully solved by brilliant dexterity, by deliberately forced painting, and insistently striking contrasts. One is bound to ask, if he stays long enough in front of this portrait to catch his breath, whether it ends in being merely vastly clever exaggeration, or whether it goes deeper.

Obviously Mr. Bellows had no time for petty details; but simplicity, unfortunately, is not always attained by the mere sweeping away of irrelevancies. That process can also lead to emptiness, unless something else happens. The artist fully appreciated the fact that the portrait was finally intended for a large room, where incidentally there are many portraits inferior to this one. He has sought to give his work a sense of size, and no one can deny that the pattern is large and that the design has a certain capacious air of dignity.

The painting is effective, like a powerful flashlight thrown in upon a quiet scene, but sound character interpretation has been sacrificed to booming contrasts, and for all its gusto it lacks life, the human quality which is the essence of portraiture. In fact, after granting the sheer display of painting ability, there is not very much more to grant. Mr. Bellows has talked at the top of his lungs, but he has not said as much as he has in the painting on the other side of the gallery, which is a good illustration of his gifts.

Another painting that will quickly draw the attention of the spectator is the double portrait by John Sloan. Evidently Mr. Sloan was thinking of Gauguin, but there is much in Gauguin that Mr. Sloan has left out, and the chief interest in this work lies in its "difference" from his usual work, a fact particularly disappointing, because this artist could so easily have sent a picture which would have strengthened the exhibition.

Mr. Robert Henri has sent two paintings, one a portrait of Emma Goldman. Those who are not clear in their minds upon the subject of anarchy, and, not being clear, have bad dreams about nihilists, will be greatly relieved by looking at this portrait. It is the mildest work that Mr. Henri ever painted.

Another artist who, like those already mentioned, might be expected to have sent work far from the madding whirl of fashionable portraiture, is George Luks. For once Mr. Luks is not an enlivening contributor. There is more art in any one of the sparkling little notes that he has sent to the adjacent exhibition of the New York Water Color Club. than in both of his gravy-colored portraits. Never was Mr. Luks so dull.

Alden Weir is not represented by recent paintings. Both of his portraits have the quality of distinction born of sincerity, refinement, and reserve. Those who are stirred by the pyrotechnical flashes of such a canvas as Leopold Seyffert's portrait of John Worthington will not even see Mr. Weir's portraits, while those who are not impressed by mere gymnastics in painting will go back to them more than once. Mr. Weir's portrait of Col. C.

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E. S. Wood is not very living in drawing, but it has design and rare tone quality. In his other portrait, which also has fine color passages, the character is very true.

An important member of the Association who is well represented is William Chase, whose portrait of his son is full of charm. It has greater simplicity than many of this artist's later-day works. There is a fragile charm also in the portrait of a lady, a charm which compensates to an extent for its lack of reality.

The portrait by Sargent was obviously acquired to add the lustre of his name to the group. Two of Sargent's followers, Cecilia Beaux and Louis Betts, have sent work that has been noticed on other occasions. Other paintings which have taken part in previous exhibitions are by Eugene Speicher, William Smedley, and Robert Vonnoh.

An excellent likeness depicted with professional ability is the portrait of a lady by Lydia Emmet, and Helen Turner's two portraits are refined and thoughtful in color composition and also somewhat overworked. Adolphe Borie's portrait of the Very Reverend Henry T. Drumgoole is a sound if literal study of form. The best of the outdoor portraits is by Frank Benson. The head has personality, and displays to advantage the artist's practiced ability in handling reflected light without exaggeration. William Cotton's portrait of Judge Willard Bartlett is [illegible] example of his painting work, and John C. Johansen's portrait a lady, while not at all solid or sound, by no means dull.

Other painters who have sent work are Henry Hubbell, Dewitt Lockman, Jean McLane, Douglas Volk, Irving Wiles, and Oliver Grover, and among the members of the Association who are not represented are Charles Dana Gibson, William Glackens, Howard Cushing, Ben Ali Haggin, Joseph de Camp, and Ralph Clarkson.

* * *

The New York Water Color Club, which is sharing the Fine Arts Galleries with the portrait painters, and which also opens to-day, will be most enjoyed if the portrait exhibition is seen first, for the water-colors and pastels do not ask to be taken too seriously, and their informal air is refreshing. The contrast is established by going from Mr. Luks's contributions at the portrait exhibition to his vivid sketches in the water-color show. These were done by Mr. Luks in a holiday mood, and radiate light, color, and joy. Look, for example, at the little picture of a line of small boats, a delightful song of color. The wood block prints by Ethel Mars also buo the spirits as if one had suddenly le a room burdened with plush furniture and come upon a summer breakfast-room, the windows thrown open to the sea. They are by the door leaving the Vanderbilt Gallery, decorative figure studies done in flat, clear tones. In one or two of them a figure in a dark bathing dress is used as a telling note. On the other side of the door Carl Nordfelt has several entertaining designs, but he has done them with a heavier hand, a less knowing touch, than Miss Mars. And designs in similar vein are seen by Ada Gilmore and Juliette Nichols.

More ambitious are the pastel studies by E. Varian Cockcroft, compositions and coast scenes done at Ogunquit. There are passages of great beauty in several of these original, generously handled first drafts of a pictorial idea, put down, perhaps for future reference. Something of the same breadth of treatment which characterizes Miss Cockcroft's work is seen in two examples by Ethel Louise Paddock. One is a portrait head less conventional than many more ambitious and highly finished heads seen in other parts of the galleries. Two smaller heads, inclining toward the picturesque and showing the artist's usual feeling for the medium, are by Hilda Belcher.

Of landscape, flower pictures, and notes of travel, there are numbers beyond counting, some of them gay and slight, giving a moment's pleasure, others downhearted with labor that was not enjoyed. Anna Fisher, in a high-keyed sketch of the Pierce garden conveys her enjoyment of the gayety of the garden and the charm of its location. Not far from this are two still-lifes, decorative and somewhat formal, by Irene Weir.

A crisp sketch of a boat-landing and clear, blue water is by Arthur C. Goodwin, and a more complete picture of boats is skilfully managed by George Elmer Browne. Felicie Howell, in a shore scene called Grey Day, has handled her medium loosely and deftly, while characteristic contributions by Arthur Crisp, Maud Squire, and many other well-known exhibitors add their quota of interest. Gifford Beal's figure panels are a new departure, in which the artist has apparently found himself a little beyond his depth in draughtsmanship, and A. L. Groll escapes for a moment from being a one-picture painter. The moment is tentative and timid, but hopeful. Japanese water colors, by Kubiota Beisen, add novelty, if not much more, to the general range of the exhibition.

There are several cases of miniatures and many interesting pieces of small sculpture. Nearly all of the latter have been shown at least once before, while a number have appeared in exhibitions again and again. It may be remarked in passing, however, that they are among the most salient of the exhibits, and add to the good appearance of this pleasant unpretentious exhibition.

* * *

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NEW YORK TRIBUNE, SATURDAY, NOVEMBER 6, 1915.

WATER COLORS AND PORTRAITS

Gay, Delightful Sketches Shown at the Fine Arts Building.

LIGHT MEDIUMS LIGHTLY EMPLOYED

The National Association of Portrait Painters Raises Doubts as to Its Usefulness.

By ROYAL CORTISSOZ.

At this time last year, when everybody was wondering what the effect of the war upon matters of art in this country would be, we were nevertheless sure of one superlative boon—the opening of the Altman collection at the Metropolitan Museum. Nothing of like significance is in sight for the present season. But the months will be crowded with exhibitions, and war conditions promise to make some of these of exceptional interest. There are signs that affairs hitherto confined to London and Paris will be transferred to New York. In the sale room particularly this will probably be noted. Meanwhile, numerous minor shows of pictures and prints are being launched, and the outlook is auspicious.

The New York Water Color Club, which to-day opens its doors at the Fine Arts Building, repeats its success of a year ago. It shows good work, and this is well arranged—a peculiarly important point. From the very nature of their mediums the water colorists and pastellists must seek lightly to charm rather than weightily to impress. If the ensemble they make is not, at least, merely pleasing, they are lost. No one looks in these displays for the "star" picture. One wants the galleries to be gay, delightful. One wants to enjoy clever things, regardless of whether they may be worth looking at a second time or not. The first fleeting but agreeable impression is everything. In this reward for the sympathetic observer the present exhibition is rich, and a perfect illustration may be cited on the very threshold. It is Mr. Frank Hazell's "Old Courtyard, Henley," which is nothing more than a casual "travel note," a sketchbook souvenir raised to a slightly higher pictorial power. How neatly drawn it is, how bright and how modestly picturesque! That is what water color is for, in all hands save those of some brilliant master, like Sargent or the late Winslow Homer and the lamented Robert Blum. The manner must vary, as the individual sees his problem. Mr. A. P. Button, in the little winter scene that hangs near by, the "Deciduous Tree and Conifers," is all for line and design where Mr. Hazell is for breadth and, as regards composition, an almost artless naturalism. But both these artists have the same idea at bottom, to abide by the light, fragile genius of water color; both have the spontaneity which is as essential to the medium as "quality" is to oils.

It is gratifying to see that no one has even tried to paint the elaborate picture which, as we have indicated, no one really wants to encounter, but this is not to say that the walls are without episodes suggestive of feeling as well as of dexterity. The landscapes, as usual, include some pieces that are full of sentiment. Note, for example, the romantic spirit of Mr. C. W. Eaton's "Night, Bruges Canal," the racy feeling in Mr. Walter Griffin's Connecticut studies—in which he adds to the charm of place the interest of tree forms drawn with unusual skill—and the fresh "local" accent in Mr. A. L. Groll's set of Cape Cod impressions. Work like this is characteristic of the show. It is redolent of light and air, of the truth that lies out of doors. One portrait painter counts heavily in the exhibition, Mr. Sergeant Kendall. All of his pastels are done with equal force and delicacy, and in "L'Egyptienne" he has quite surpassed himself, achieving a beauty in his color and a fluent certainty in his drawing such as we have never before observed in his work. There are other artists who disclose new powers. Mr. Gifford Beal profitably arrests attention with his two groups of nudes, the "Spring Panel" and the "Dancing Girls." There are good technical auguries in both works, so good that we wish they were associated with figures not so hopelessly unlovely. Mr. J. M. Flagg offers us an odd and not at all unwelcome surprise. He is chiefly known through his pen drawings in the Gibson manner. Now he sends work in color, "St. Paul's Cathedral" and "On the Saco River," and while the latter, hinting vaguely of Sargent, makes us hope that he may this time emulate his good model a little more successfully, both pictures denote genuine talent.

The figure work, at large, is not especially interesting. Mr. Blumenschein's new version, on a reduced scale, of his amusing "German Tragedian," Mr. Breyfogle's pretty "Fifi and Frou Frou" and the dainty fancies of Miss F. B. Comstock and Miss E. Abbott are all acceptable enough, but have no distinction. About the only piece in this category that touches the imagination is "The Expulsion of Romance," by Mr. Robert Lawson. That is deftly worked out and has humor into the bargain. If Mr. Lawson will take pains to be himself and avoid being influenced too much by, say, Mr. Maxfield Parrish, he will go far. There are some "advanced" types in the exhibition who do naught to strengthen it, but, on the contrary, introduce a note of ugliness and eccentricity. One foreigner is rather conspicuously represented, Mr. Kubota Beisen, from Japan. He follows the conventions of his school creditably, and in the case of "The Fish" revives with some aptitude the decorative charm of Oriental art, but his work is in no wise above the average. A few more painters remain to be mentioned—Miss Jane Peterson, Mr. John E. Hutchins, Miss Anna Fisher, Mr. F. T. Johnson, Mr. Edward Penfield, Miss Christine Herter, Miss Alice Judson and Mr. C. H. Woodbury—and we must allude again to the good hanging of the whole show. The small sculptures also included are capitally placed. It is a very satisfactory exhibition. One leaves it not by any means deeply stirred, but entertained and refreshed, which is precisely as it should be.

"SPRING IN HOLLAND."
Work of Edward Penfield.

Portraiture—Portrait Painters' Association

The Water Color Club occupies the south and middle galleries at the Fine Arts Building. In the big north gallery the National Association of Portrait Painters holds its fifth annual exhibition. It raises an interesting question. What is portraiture? Is it a means of evading a visit to the photographer or is it a form of art? What are the opportunities—and responsibilities—of the portrait painter? The masters, past and present, have regarded the opportunity to paint a portrait as one of the greatest within their reach, and you find all of them—Titian, Raphael, Holbein, Rembrandt, Velasquez, Gainsborough, Reynolds, Ingres, Degas, Besnard, Sargent—holding themselves, in the execution of a portrait, to the severest discipline. No resource is too rich or too obscure to be drawn upon in the painting of a portrait, but if there is one which, more than another, may be said to make portraiture one of the great creative arts it is the element of design. And it is recognition of this fact which makes the exhibition of the National Association of Portrait Painters a terribly melancholy thing.

There is a point of view from which the show may be observed with all the amiability in the world. Are the likenesses persuasive? Is the technique all right? Are the decorative requirements kept fairly in mind? These questions may be favorably answered, and, if we apply a further, far more important, test, seeking the expression of an interesting temperament, something akin to style, we shall not be utterly disappointed. The gem of the exhibition is Mr. Weir's "Colonel C. E. S. Wood." The subject of this portrait is the man who was Olin Warner's friend, made a remarkable collection of his works, and put the country in his debt by sending it to the San Francisco exhibition. Weir makes us feel the spirit of him, and, incidentally, the portrait brims over with Weir, with his intensely original and distinguished quality. Remark, too, the design, the manner in which an intimate, familiar impression is heightened in value and given a certain fine balance by the placing of the figure and by the accessories in the background. This is portraiture. But it stands alone.

It is a hard saying, but there are times when it is necessary to speak out, and this is one of them. Here are some fifty men banded together "for the advancement of art in the United States of America," among other things, and possessed in most, if not all, instances of undeniable ability. They get up an annual show, which they call a "circuit exhibition," signifying that it is to be taken to various galleries around the country. Into that show, it is legitimately to be assumed, they concentrate their best. And if the portraits now at the Fine Arts Building are their best then we must despair of portraiture in the United States. It is not that there is not plenty of adroit brushwork on these walls. The trouble is that the brushwork gets us nowhere. Suppose Mr. Chase and Mr. Benson, Miss Beaux and Mr. Wiles, Mr. Henri and Mr. Luks and all the others do send canvases that are indubitably facile and superficially effective. Does it save them from the sin of the pure commonplace? It is rather a pitiful paradox, but, literally, the thing that ought to pull the association through is the thing that betrays it—the segregation of its work. There are portraits here which would give, somehow, a distinctly ingratiating account of themselves in the ordinary academy. A lot of them brought together, with nothing to mitigate their assertiveness, only exposes their intrinsic hollowness. Ability, yes, there is that in the show, we repeat. But of the genius, or, barring that, the taste which lifts a portrait above the plane of flatly realistic pedestrian things and makes it a work of art, there is not a trace. Always excepting Weir's characterful study.

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